

Panelists should use this information as a guide; adjusting their review based on the specifics of the grant.

The Grant Proposal Narrative should be reviewed in relationship to all other aspects of the grant application and read in comparison with scoring criteria.

When reading the Grant Proposal Narrative, it is important to identify the applicant's strengths and critical areas that need improvement. It is also important to consider these items:

For OS applications:

- Is there evidence that the goals for the application fiscal year will be met?
- Is there evidence that the applicant will be successful at delivering the proposed Scope of Services?
- Are the marketing and evaluation plans comprehensive?
- Is the budget sound and are there qualified staff members in place to meet the income goals?
- If the Three Year Financial Comparison Chart in *e-Grant* listed a surplus or a deficit, does the narrative sufficiently address the plans to retire the debt or use the surplus?
- Is the organization adjusting to the current recession and taking steps to ensure the financial stability of the organization for the future?
- Is there evidence of a concerted effort to develop new audiences and to build relationships with other organizations within the community?
- Is the applicant attempting to reach underserved audiences in its community?
- Does the narrative clearly address the narrative questions that are detailed in the application instructions?
- How well does the narrative succeed at meeting the criteria for funding?

For PG applications:

- Does the narrative clearly explain the project?
- Are there sufficient staff, board and/or volunteers to successfully carry out the project? Do they have sufficient qualifications?
- Is the marketing plan sufficient to meet the goals of the project?
- Is there a plan to adequately evaluate all facets of the project?
- Does the organization have a way to ensure the artistic quality of the project? Are the artists involved qualified?
- Is the applicant attempting to reach underserved audiences in its community?
- Does the narrative clearly address the narrative questions that are detailed in the application instructions?
- How well does the narrative succeed at meeting the criteria for funding?

For TAR/TRAR applications:

- Does the applicant have the ability to schedule and manage out-of-town engagements?
- Are the fees appropriate for each type of program?
- Has the applicant shown high artistic standards and high quality work?
- For TRAR applicants: Did the applicant learn the art form through traditional means?
- Does the applicant have an outreach program? Does it increase the audience's understanding or appreciation of the art form?
- Does the narrative clearly address the narrative questions that are detailed in the application instructions?
- How well does the narrative succeed at meeting the criteria for funding?
- If the artist is added to TAR or TRAR, can GCA confidently tell presenting organizations that this artist is prepared to tour and does high quality work?

Any pages beyond the page limitation delineated in the Application Instructions should not be considered part of the eligible narrative response and may not be read.

Additional Requirements: Items listed under Additional Requirements should be reviewed in relationship to other aspects of the grant application as appropriate.

OS applicants that applied for funding in the previous fiscal year are required to address the panel concerns stated on the previous year's Consensus Statement. When reading the **Consensus Statement Response**, take note whether the applicant clearly addressed the concern, and whether the response is passive or active. Have actions been taken to resolve the concern(s)? Is there a plan in place to resolve the concern(s)? Are the plans too abstract, lacking specificity?

When reading the **Condensed Biographies**, take note whether the individuals are qualified to perform their responsibilities within the applicant organization. If applicant has provided biographies of contracted artists and/or technicians, take note of their qualifications. Is the applicant bringing in qualified artist, consultants and/or technician? Compare the Condensed Biographies with the grant application narrative and the Annual Budget, specifically Personnel (Administrative, Artistic, Technical/Production) and Outside Fees/Services (Artistic & Other). Each biography must include the person's current position within the applicant organization and educational and professional credentials that are relevant to the person's current position. If the biographies do not meet these criteria, make a note of this.

When reviewing the **Board of Directors List**, take note of the professional expertise of the board members. Is the professional expertise diverse? Take note of the ethnic background. How does this information compare to the community demographic information provided in the Environmental Scan?

A **Community/Citizen Advisory Committee** list is required of all colleges, universities, and units of government. At least 60% of the membership of this Committee must be representative of members in the community (not students, faculty, or staff members of the institution). When reviewing the Community/Citizen Advisory Committee List, take note of the professional expertise of the members. Is the professional expertise diverse? Take note of the ethnic background. How does this information compare to the community demographic information provided in the Environmental Scan?

When reviewing the **In-Kind Contributions Report**, take note of the types of services or goods rendered in-kind. Does this report provide a clear indication that the community is supportive of the applicant?